

# Senate fills undergraduate at-large, Funding Board seats

by Debbie Solomon  
and  
Jim Peterson  
Hatchet Staff Writers

The GW Student Association Senate made final appointments to the Funding Board and filled the undergraduate-at-large senate seat, Wednesday night in Thurston Hall.

SA Executive Vice President Dave Parker said these appointments complete all senate vacancies and leave only Joint Elections Committee members to be appointed by the senate during the remainder of the academic year.

Parker said the senate will begin reviewing JEC nominations at the next meeting, Nov. 28.

The senate elected junior Christopher Tipping to the undergraduate at-large senate seat, vacated when sophomore Daljeet Saluja did not return to GW this semester. Tipping, who is also chairman of the GW College Republicans, said he would like to see the senate tackle some long-term goals after addressing three major areas of concern.

"The senate has to become more accessible to everyday students . . . by getting more personal and being on a one to one basis," Tipping said. He said increased accessibility can be difficult, but holding functions such as town meetings, open forums where students can voice their concerns in an informal atmosphere, is an option.

Tipping said he would like to see the senate approach issues such as future tuition costs and the organizational needs of students. "I think a lot of times the senate reacts to things that have happened on campus rather than working toward building student needs and goals in the future. (The senate is) a dynamic body with the capability to do that and I'd like to be able to aid and assist you in that process," he said.

Tipping was selected over students Scott Adams and Charles Butler.

Finance Committee Chair Gary Frank said that after Thanksgiving recess, his committee will allocate funds to student organizations for the last time before midyear review, tentatively set for Jan. 18.

**HAPPY  
Thanksgiving!**  
The Hatchet Will  
Resume Printing  
On November 29th...

At midyear review, Frank said the finance committee will review all GW student organizations receiving money and determine whether or not they should continue to receive the same amount of funds.

"We are empowered to either take away some of their funds if we see that they are being misused or misappropriated or we can add money," Frank said, adding that the midyear funds must then be approved by the full senate.

Academic Affairs Committee Chairman Lonny Chick discussed a resolution on peer advising, approved last week by the Joint Committee of Faculty and Students. He said the committee voted to send the resolution to the Faculty Senate for approval.

He said the resolution affects all senators because it states that implementation of peer advising programs is left to

each school. "We have the potential to take this thing and get it implemented," Chick said.

School of Education and Human Development Senator Ellen Cohen said the senate should encourage the administration to find advisers who are well-informed about all classes. "That's a lot of responsibility on someone's shoulders — to be planning your career," she said.

Columbian College of Arts and Sciences Senator Sonny Abassi said he and Undergraduate At-Large Senator Richard Simmons have been meeting with several individuals to discuss the recent feelings of racism at GW. "We want to see some sort of curriculum change in the University where you are either required or have the option to take

a class on race relations before graduation. We would also like to see some mechanism of racial improvement," Abassi said.

Simmons said a future senate resolution could set up and define ways in which the University can help students understand each other. "Basically racism is ignorance and it has no place in higher education. We need to approach the faculty senate and see if there are ways in which we can get this course enacted in terms of focusing on different aspects of different cultures," Simmons said.

The resolution is still being researched, he added.

The senate also approved juniors Nancy Brown and Brian Cohen to the funding board.

## I Pick Boogies.

**BOOGIES DINER  
hits Georgetown Nov. 30**

**FOOD, FUN & FASHION FOR DUDES AND BABES.**

The George Washington University Program Board presents...

### FORUM ON

## PALESTINIAN-ISRAELI RELATIONS

### THE FUTURE OF PEACE ON THE WEST BANK

**Speakers Provided By:**

**General Union of Palestinian Students  
and  
Americans For A Safe Israel**

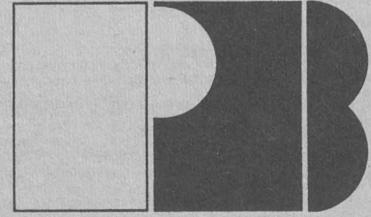
**Monday, November 19th**

**7:00 pm**

**Marvin Center, Betts Theater**

The forum will be simulcasted on WRGW.

**For more information call Program Board at 994-7313.**



**G.W.U. PROGRAM BOARD**

## EDITORIALS

### A joke

Granted, when students first arrive at GW the transition is nothing close to easy. The campus seems enormous, your roommate has the entire collection of Milli Vanilli posters and the woman at student accounts has no record of you being registered.

But after a day or two — we'll even give some a few weeks — most of the difficulties are ironed out and students learn that they are independent, capable individuals who know how to take care of themselves.

But the GW Student Association and Columbian College faculty are convinced that GW students just aren't that smart. No, we need a class — a full semester — to teach us about life in the big, bad world of GW. SA President Frank Petramale said some people may see this course as "babysitting." Well, he should have listened to them because they're right.

Implementing this course would be a complete waste of students' time and money. If a student wants to learn about GW's history, there are plenty of publications in Gelman Library — probably some of the only things you can find in there — which will tell you everything you ever wanted to know about the University. And who can teach students how to relate to every professor they'll ever have? Dealing with professors is dealing with people — everyone is different. The Counseling Center offers a variety of seminars on study skills and making the transition from high school to college.

If necessary, this sort of basic material could be taken care of in an orientation lasting a few hours — not an entire semester. The best advice is free: ask questions, speak up and use your head when dealing with administrators, professors and fellow students.

GW students may be dazed and confused when they first arrive here, but they're not idiots. Most of us came here because no one holds your hand. You learn how to make it on your own — the best lesson you can possibly learn before entering the real world.

There isn't enough No-Doze in Washington to keep the students who haven't had lobotomies awake during what would prove to be a certain waste of our resources, time and money.

### Support your team

GW men's basketball is on the comeback trail.

If GW's exhibition victory against Marathon Oil Nov. 9 is any indication, GW's basketball program is loaded with talent and potential. It is something worth seeing.

All eyes have been on GW's million-dollar man, Mike Jarvis. Jarvis has a challenging task. GW hasn't had a winning season since 1983-84. Last year the Colonials finished 14-17, seventh place in the Atlantic 10 Conference, so there is plenty of room for improvement.

Jarvis seems like someone who can make those improvements. As head coach at Boston University, he led the Terriers to two National Collegiate Association tournament appearances and one trip to the National Invitational Tournament while amassing 101 victories in five seasons.

In addition, Jarvis has made a real and impressive effort to reach out and become a part of the GW community, giving speeches, attending public events and selling the new and improved Colonials to a community in need of unity.

The University has made a financial commitment to build a winning team — an investment worth making — and the entire GW community should take part in seeing the results of all our efforts.

GW basketball games traditionally provide rare moments of campus unity and even school spirit. During the 1988-89 season, when the Colonials went 1-27, GW won its only game against the University of Massachusetts, causing a jubilant Smith Center crowd to rush on the court, cut down the nets and celebrate GW's victory. Hopefully we'll have even more to cheer about this year.

It's easy to get caught up in Colonial fever. Be sure to come out and support our team. The last exhibition game is against Stroytel of the Soviet Union this Tuesday and the first regular season home game is against Saint Joseph's Nov. 26.

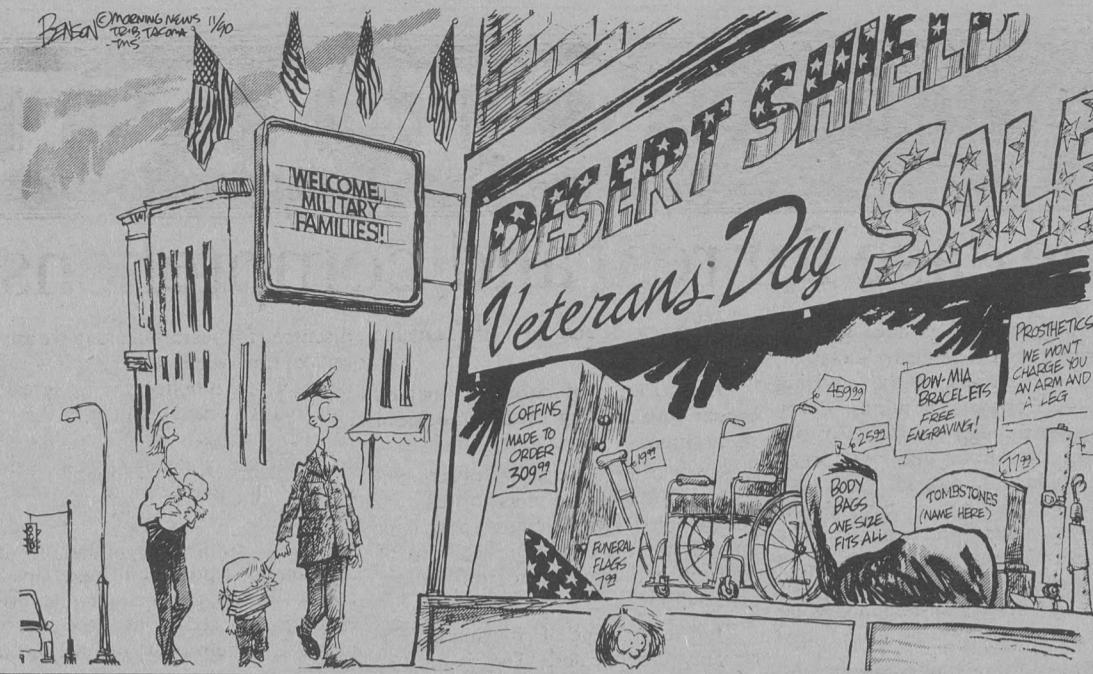
See you at the game, or you'll be missing out.

## The GW HATCHET

Patrice Sonberg, editor-in-chief

David Weber, executive editor  
Sharyn Wizda, associate editor  
Jim Peterson, news editor  
Ted Gotsch, sports editor  
Ali Sacash, features editor  
Jeff Goldfarb, features editor  
Tony Palermo, editorials editor  
Anastasia Benshoff, asst. news editor  
Alec Zaccaroli, asst. news editor  
Jeremy Azif, photo editor  
Sarah Biondi, photo editor

Steven Morse, general manager  
Zama Cook, production manager  
Sarah Dalton, advertising manager  
Todd Peters, accounts clerk  
Yu-Ling Chu, classified sales manager  
Ali Sacash, senior production asst.  
Susann Borgeest, production asst.  
Anastasia Benshoff, production asst.  
Ken Curtis, production asst.  
Sharon Hughes, production asst.  
John Miller, production asst.  
Robert White, production asst.



## LETTERS TO THE EDITOR

### Lacking integrity

This letter is in reference to an article that appeared in the Nov. 5 issue of The GW Hatchet regarding the events of the International Student Society. Never before have I seen such neglect on the part of the author of the piece, but also a constant lack of research on gathering reporting material.

To add to this is the over-zealousness of some student leaders who lack the professional ethics of conducting affairs. Mr. Stefan Weiss, ISS president, not only accepted the compliments for the success of the International Buddy System, which did not pertain to his domain, but went even further to select a piece of quote to confirm it.

The International Buddy System is the effort of the Student Association and should have been identified as such by the writer of the material. The lack of integrity on the part of the ISS president is appalling.

It is time that people start giving credit to those who actually put in the hard work, rather than those who have access to the media, but abuse it for personal gains.

—Javid Sonde  
—SA director for  
international student affairs

### Crying wolf

For the past several nights, Thurston Hall has been remarkably quiet. It's been an unusually long string of days since the dreaded clang of the last shattered the early morning silence, forcing us to flock out of the building into the 3 a.m. cold and waste an evening's worth of sleep.

Maybe since that last alarm, when it took a full hour to re-enter Thurston residents and all the rooms were checked for residents who did not leave, those who have been pulling these alarms as pranks have had a change of heart.

Maybe not.

I would dearly love to be optimistic and say that the long chain of fire alarms has been broken. However, there is still enough of the pessimist — or perhaps the realist — in me to believe that the alarms will soon be reverberating through the halls again. I fail to understand why anyone would find pulling an alarm, which is an inconvenience to many and an outrage to all, funny or amusing.

A recent article in a Thurston publication compared these alarms to the story

of the boy who cried wolf, a very valid comparison. If these alarms persist, there will come a time when the threat is no longer believable, and many will ignore the warning telling them of a real blaze.

To those who may not have learned the lesson yet: while you may think pulling alarms is the funny, those of us who pay the price of your humor fail to be amused. These alarms have cost us valuable time and rest, commodities which are already in short supply. Every false fire alarm is intolerable, and Thurston Hall and the administration should make this intolerance clear to everyone.

—Daniel Cork

### Courage

The faculty of the department of Speech and Hearing wishes to commend Rachael Resk for her letter, which appeared in the Nov. 5 edition of The GW Hatchet.

The courage which Ms. Resk displayed in discussing her stuttering as a means of encouraging others to be more sensitive to persons with communicative impairments was an inspiration to all of us who are involved in providing services to people with speech, hearing and language impairments. We, along with Ms. Resk, hope that Disabled Student Services will include greater consideration of communication impairments in future Disability Awareness Week programs.

For persons in need of services for a communication impairment, or who suspect they may have a hearing loss or other communication impairment, The GW Speech and Hearing Center, located on the fourth floor of Fung Hall, is prepared to provide the necessary help. Many GW students and employees currently receive such services at the center. If you would like to learn more about speech, language and hearing, or communication impairments and the professions which provide service to persons with communication impairments, stop by the department.

—Craig W. Linebaugh, chair  
—Department of Speech and Hearing

### Tongue-in-cheek

The article by Wendy Erwin in the Nov. 8 issue of The GW Hatchet, "Trials and tribulations of living in the River-side Hall death trap," was very well written and I am sure tongue-in-cheek. Obviously it was written to amuse, not

to inform, but there may be some people who do not really understand the University's involvement in the matter.

The sheet of wire mesh was the result of PEPCO construction. It was done in public space under control of the District of Columbia. The University had no part in the matter.

The object that fell was part of a street light fixture — not owned, maintained or inspected by the University. I understand that these are new fixtures and there is a general problem with them due to wind action.

It is GW Housing and Residence Life policy that construction and maintenance work will not begin until 9 a.m., rather than the preferred and less expensive time of 7:30 a.m. GW supports this added cost so that occupants can make at least a modest recovery from studying until 5 a.m., night after night.

I know that construction activity can be annoying, and we do the best we can to limit it in the residence halls during the school year. However, not everything can be completed during the summer, especially not all waterproofing.

—R.F. Burch, director  
—Physical Plant Department

### Missing in action

The Aerospace Studies Association at GW wishes to express its dismay at the poor journalism exhibited in The GW Hatchet's coverage of the Prisoners of War/Missing in Action flag presentation ceremony on Nov. 9.

Cadet Second Lieutenant Matthew Barker spoke on behalf of the Aerospace Studies Association, and did not make any of the remarks the writer quoted him as saying. He did not mention the current situation in the Middle East, since the purpose of his remarks was to call attention to those individuals who are still missing in action in Southeast Asia.

Our second concern is manner in which the Hatchet played down the significance of the entire event. Perhaps the story wasn't page one news, but page 12? We find it disheartening that your publication seems to care so little about the hundreds of American men and women who are listed as missing in action. The entire purpose of this presentation was to combat such apathy. By treating the story in such an offhand manner, you insult the sensitivity of the GW community, and everyone who cares about our veterans.

—Kathleen Long  
—GW ASA

# OPINION

## The case for real and comprehensive academic advising

Now that most of us have finished registering for next semester's classes, some of the pitfalls of the advising system are fresh in our minds. Every year, we go through the hassle of not being sure we're on the right track toward graduation. We all know life shouldn't be this way. Finally, GW has taken steps toward recognizing this. Now the University finds itself faced with new challenges: what are the problems of our advising system, and what are the solutions?

The first question which needs to be asked is what is advising? Most students aren't sure about what kind of advising they desire, but they are certain that their current advising doesn't satisfy them.

There are several parts to this issue. Advising can mean having someone sign your schedule before you register for classes. This is the most mundane and repetitive aspect of advising and the part which carries the least inherent incentive for the advisor.

Advising also includes planning your long-term academic curriculum over the course of your time at GW. The individual schools of the University approach this differently. Such advising looks at a student's academic needs and assesses the feasibility of changing majors or developing minors.

"Mentoring" advising is a popular form of advising for faculty members who wish to provide advice to students about academic and career-related matters. Many students yearn for this type of personal attention. It also carries inherent incentives for the faculty advisor, who is able to monitor the progress of his or her students as they move out of

the classroom and into the outside world.

Other forms of advising include career counseling and emotional counseling.

As you can see, the notion of advising can mean different things to different people. First and foremost, a student must define his or her expectations of advising and then act to fulfill those expectations.

The current state of advising at GW remains complicated. The issue has continuously come up throughout the years. During the 1960s, an academic mentoring program was prominent at GW in which faculty members worked closely with students on their academic needs.

The fall of the mentoring system in the late 1960s and early 1970s resulted from the reaction against the entire University establishment. This left a major hole in the advising system which was magnified in the late 1980s, with the advent of telephone registration which provides few, if any, real checks and balances on the classes for which students register.

The technological innovations of telephone registration have raised the need for an improved computer information system. Such a program, called a degree/audit program, would allow an advisor to call up a student's record by computer. This option would enable them to have the most current and accurate information on which courses the student has taken before and what ones he or she has left to fulfill.

Such a degree/audit system has been

discussed for years, but today we are at a critical time where there are few safety nets left to monitor the progress of students. The development of this type of system needs to be started now so as to ensure that students are successfully on their way to meeting all the requirements they need to graduate.

Another component of the advising solution is the proposed University 101 course for new students. Despite differences in proposed formats, the course is intended to help new students through

certainly would not be. For precisely this reason, the class will discuss a number of topics concerning academia; for example, Allen Bloom's book about the state of higher education, *The Closing of the American Mind*. Participants will also work on projects designed to lead them to research facilities at the University and in D.C.

Still others are ambivalent to support University 101 because of their unpleasant experiences with mandatory programs during their college careers. Similar orientation experiences may prejudice individuals against this program before they find out more about it. Great care has been taken to mold the University 101 course with these concerns in mind.

While there will certainly be a debate over the technical aspects of this program (i.e., how many credits it should carry and whether it will be mandatory), I strongly believe that the time is now for this course proposal to be enacted. Here's why:

We are currently at the beginning of a nationwide decline in the pool of college applicants. Competing for a decreasing number of quality students alone is no longer enough to stem the decline in enrollment numbers. The improved admissions program which we have witnessed here at GW throughout the past several years must now be complemented by improvements in retaining the students who already attend this institution. Indeed, the recently released 1990-91 Budget Advisory Team report identified student recruitment and retention as an area facing one of the most serious challenges over the

next five years.

The first stage in improving overall student satisfaction was the overhaul of our orientation program which took place this summer when Colonial Inauguration (CI) was created to replace the Summer Advanced Registration Program (SARP). Overall, the program took great pains to improve the entire orientation process and create a strong identification of new students with the entire GW community. One weak point of the program, however, is its failure to focus more time on the individual schools of the University. One advantage of University 101 would be its dedication of sections to a specific school. For example, a certain number of sections would be set aside for students in Columbian College, other sections for Elliott School students, etc. This would permit a portion of the course to focus on the advising procedures on that school.

The course proposals are a natural extension of Colonial Inauguration. While CI lacked full faculty involvement in its planning, the orientation course proposals promise an active role for the faculty to become more closely involved with students early in their GW career. Older GW students may be more than a bit cynical of a new idea; from them I ask for an open mind. Realize that the new students entering GW are getting a better deal than we did when we first came here. Let's be happy that GW is making progress in bringing new students more fully into the GW family.

Frank Petramale is president of the GW Student Association.

## MORE LETTERS

### Appeasing Rice Hall

When I read the editorial "Mixing apples and oranges" (The GW Hatchet, Nov. 12), I was appalled and asked myself, "Is the Hatchet really a student-run paper?" The misconceptions that it conveyed were simply offensive to those of us who felt strongly about the brick project and students in general.

I was one of those protesters referred to in the editorial and I believe that it is the author who needs to "get the facts straight." The generalizing about all the protesters was careless journalism. I am against the brick project, but I don't feel that books are the answer either. I was protesting not just about the bricks, but about the way the bricks were imposed on us.

I was in front of Rice Hall to let the administration know that I want involvement in decisions that directly affect me, and a decision couldn't be more direct than one that uses my name. I pride myself on my individuality and my ability to express it; therefore, I am not going to allow the editors or the

administration behind the brick project to lump me into a group on the sidewalk.

Those bricks get stamped with students' names, and the administration can not assume that every student will approve the use of something so personal.

"Books Not Bricks" was a catchy slogan. To get students' attention and awareness, organizations often use catchy phrases on an apathetic campus. But it was not forced on the students and labeled a "tradition." Tradition should not be forced on students, but should be something they believe in and help to create. What was "tradition" for GW President Stephen Joel Trachtenberg at his last university does not make it tradition for me.

Furthermore, students do provide 66 percent of the operating budget, and for that to be played down counters everything the events leading up to Friday's protest stand for. We are also aware of the several departments that make up this university as well as their budgets, but we do know that many of those decisions are approved by the Board of Trustees, a board on which students have no voice or vote.

Originally we protested by letter, but

those letters were ignored. It is sad that at a prestigious school students have to resort to such means to be taken seriously. I do not believe that the decision handed down on Friday was to "appease the protesters," but was instead one closer to democracy.

Perhaps the editorial staff is the appeaser and the editorial did just that — appeased someone in Rice Hall.

—Joy Cobb

### Advising now

As GW evaluates its current academic advising program, it is apparent that we must implement a more efficient and effective method of advising. Students quite often complain that advising is minimal, impersonal and ineffective. These complaints have sparked our efforts to improve the status of advising procedures.

The SA strongly supports the creation of a University-wide peer advisement program for both undergraduate and graduate students. With the belief that peer advising can dramatically improve

the level of academic advisement and thus be of great benefit to the student population, the GW Student Association Senate has passed a resolution stating the following:

● The SA strongly urges the adoption of a peer advising program in all the schools which currently do not have such a program.

● The mode of implementation of peer advising should be left up to each individual school and the respective senator.

● The SA urges the enactment of these programs no later than Fall 1991 class registration.

The University administration has reacted favorably to this resolution, and the Joint Committee of Faculty and Students has adopted this resolution in the form of a recommendation to the Faculty Senate regarding peer advising.

Several advantages exist for students upon implementation of this program. One such advantage would be the firsthand advice of your peers, the individuals who understand the plights of registration and can assist you by relating their applicable experiences. Such assistance would include advice on professors suitable to your tastes, effec-

tive techniques for class registration and a personal look at your individual circumstances. In addition, a peer advisor could provide special assistance to students who have not declared a major. Finally, such a program could provide needed assistance to both undergraduate and graduate students.

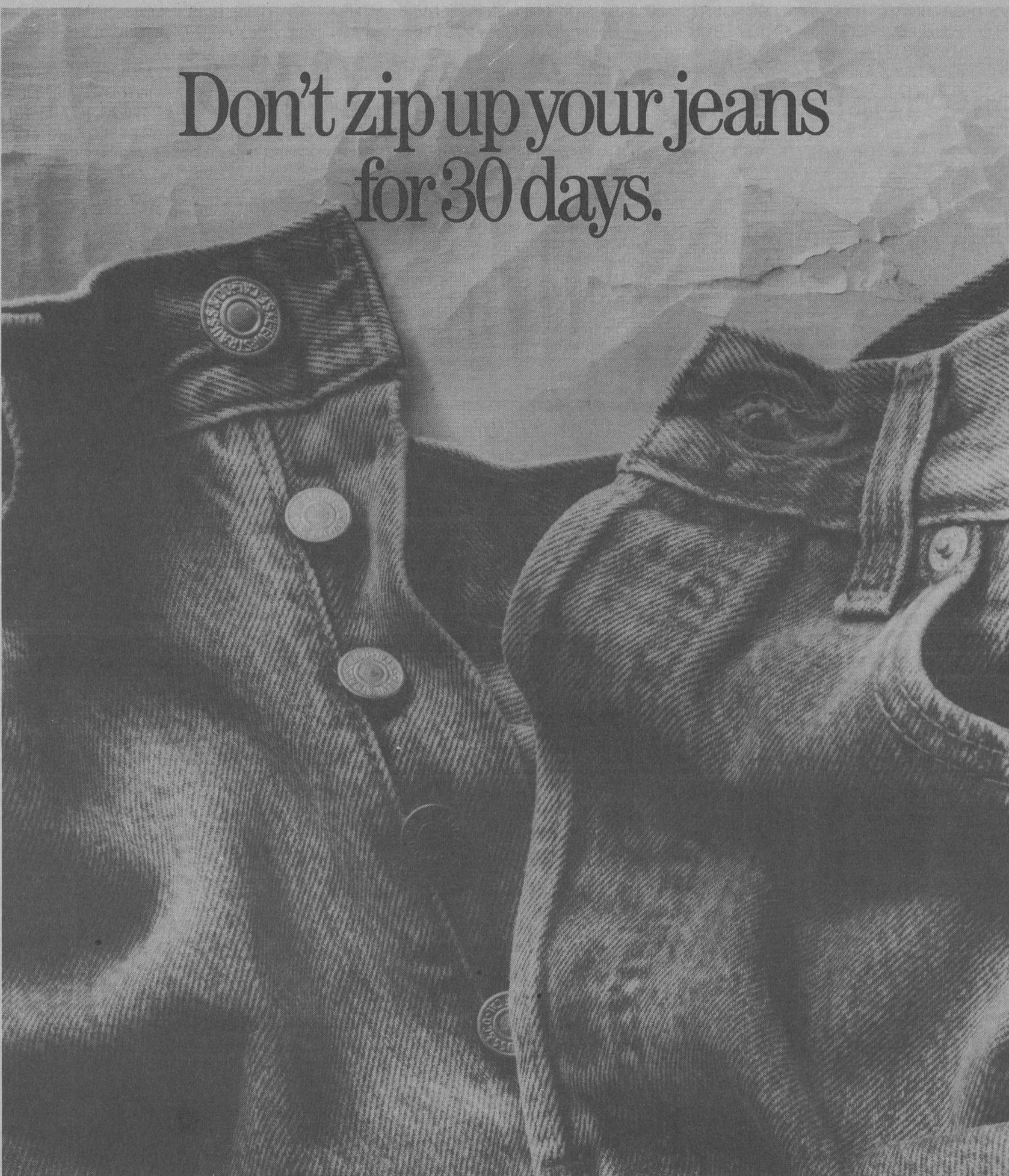
With the ball in motion to make this resolution a reality, the SA is actively encouraging the support of the student population on this matter. We are serious about the implementation of a peer advising program and we want your help. The second section of the resolution calls on the senators of the individual schools to work in conjunction with the deans' offices to build peer advising programs. Therefore, the SA urges the student population to work with their senators and provide input that is crucial to this operation.

Remember: you, the students, elected your senators to represent your interests and provide for your well-being. Do not hesitate to exercise your right to help your representatives create policy. Students interested in peer advising can contact their senators by stopping by the SA office in the Marvin Center, room 424, or calling 994-7100.

—Gary Frank, SBPM Senator  
—Lonny Chick, ESIA Senator

## WANTED: IDEAS

Drop off your typed editorials to the GW Hatchet, Marvin Center room 433. Include your name, phone number, grade, major and social security number for verification.



# Don't zip up your jeans for 30 days.

It's a no-risk offer. Really.

*Try Levi's® 501® button fly jeans for 30 days. And if you don't absolutely love them, just return them for a full refund.*

But what's not to love? They're made to be the most comfortable jeans you've ever worn.

The special Levi's denim actually conforms to your body. And the button fly lets denim do what denim ought to do.

Fit you perfectly.

Stop by the nearest participating Levi's retailer (call 1-800-227-5600 for exact location). Ask about the Levi's 501 button fly no-risk offer.

And forget about zipping up. Forever.

**501**  
Levi's

BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS VIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS ERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS ATRE ART TELEVISION CONCERTS ALBUMS BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS ART TELEVISION CONCERTS ALBUMS BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS EVISION CONCERTS ALBUMS BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS CERTS ALBUMS BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS UMS BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS VIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS ERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS MOVIES INTERVIEWS THEATRE ART TELEVISION CONCERTS ALBUMS BOOKS

# impressions

## Throngs of addicts get their fix at Jane's Addiction show

by Ali Sacash

**H**i, my name is \_\_\_\_\_ (fill in your name here), and I am an addict. This phrase rang through my head as I stopped thrashing about and watched the capacity crowd at the University of Maryland's Ritchie Colliseum headbang collectively to its anti-establishment, underground art heroes of the moment — Jane's Addiction. For those of you poor souls that could not get a ticket (or a ride) to the show, please accept both my extended sympathy and this review as consolation. And to all my fellow Jane's addicts — I'm sure you will agree, a Jane's Addiction show is not just a concert, it is an *experience*.

The members of Jane's Addiction — headed by art guru Perry Farrell with anti-blues guitarist David Navarro, Eric Avery on bass and drummer Stephen Perkins — are no strangers to controversy and free expression, and this weekend's show proved that they are also willing to withstand the abuse of overzealous fans in order to get their message and music across. To their fans, Farrell and the Jane's A boys are more than violent, talented musicians, they are figureheads for a movement that abhors hatred, war, greed and prostitution of one's talent, and preaches love, acceptance and individualistic originality. And Farrell reinforced that at this show as he leaned out over the crowd, extended his gangly arms and said with exaggerated lucidity, "I love each and every one of you. I mean it. I *looove* you." He said that even though the objects of his adoration kept stage diving and trying to pull Farrell into their sea of moshing adrenaline. Any other self-important band would have thrown its instruments down and left after having witnessed the bouncers extricate a few exhausted members of the audience. But not Jane's Addiction. Fainting fans are commonplace at its shows — as Farrell simply said, "Hey, don't you be passing out at my show now."

In preparation for the tour which supported Jane's Addiction's latest album, *Ritual de lo Habitual*, Farrell went about designing a set that would mimic the controversial Santarian art that adorned the album cover of *Ritual*. The result was a secular-looking, but spiritual-meaning set complete with shrine-like statues, flowers and red and green Christmas tree lights hung across the top of the stage. The smoky milieu and murky lighting contributed to the muted atmosphere in which Jane's Addiction could unleash its kinetic energy onto the crowd.

Jane's Addiction opened its powerful set with the beginning to "Up the Beach" from 1988's *Nothing's Shocking*, as Farrell crooned, "Here we go now," while Navarro warmed up his impressive-sounding guitar with precision and clarity. Even the poor acoustics of Ritchie Coliseum could not deter the musicianship of Navarro, Avery and Perkins. The band followed

and mimed along to the music when he wasn't either singing or talking with the audience.

At one point in the performance, Farrell started to don various articles of clothing that had been thrown on stage and then sarcastically offered to return the favor with sexual intercourse. He particularly liked a spangled shawl, which he wrapped

try. "I don't need M, T, fucking V," Farrell said, "I can do it on my own. I'll show each and every one of them." He said MTV has a monopoly on the music video industry and wants to conform music into a certain, marketable category. Becoming a MTV video star doesn't appeal to Farrell one bit. He'd prefer to go it alone — and, judging, from the dedicated crowd of Jane's addicts, it would seem that he's been successful.

Farrell also addressed the Persian Gulf crisis that would affect a majority of the young men slam dancing in front of the stage should the United States go to war and a draft be reinstated. Early in the show, he referred to the close proximity of the District and asked the crowd, "So, how do you like living so close to such assholes?" He compared the Persian Gulf crisis to the Civil War. "Not long ago this country was in a Civil War... but do you think it was over slavery? No fucking way, it was over cotton," he said. "Now do you think the situation (in Iraq) is over naked aggression? Not a chance, it's over petroleum."

Farrell went on to inspire the young crowd to defy any military provocation on the part of the United States. "If someone wants to tell you to go fight over petroleum, well then, you tell them to fuck off!" he said. "Because I've been telling them to fuck off for years, and if I can do it, then it's even easier for you to do it." Farrell then looked into the spotlight and said with a mesmerizing look in his eyes, "Life is short, get carried away in it." That phrase was a refrain that Farrell often repeated throughout the show.

Besides the inspirational rhetoric from Farrell, Jane's Addiction concluded the show with intensely excellent versions of "Summertime Rolls," *Ritual de lo Habitual's* "Been Caught Stealing," and the crowd-pleasing favorites "Ocean Size," "Mountain Song" and "Pigs in Zen" off of *Nothing's Shocking*. I was disappointed, however, that the band elected to play neither "Jane Says" nor "Obvious," two tunes that would have complemented its set. But that was the only disappointment of the entire evening.

It is both amazing and understandable how Jane's Addiction has become so popular with virtually little radio play and no MTV exposure. But, then again, I could not imagine it any other way; the Jane's A boys are the anathema of established music patterns and priorities. They do not compromise, they only create — and we desperately need creators when we already have so many destructors in our world.

So, I'm happy and content. I got my fix. Did you get yours?



Sorry kids, no live photo of the Jane's A boys (thanks to Warner Bros.).

up with "Whores" from their debut self-titled album before launching into stirring, aggressive renditions of "Stop" and "No One's Leaving," from *Ritual de lo Habitual*. True to the recorded versions of the songs, Jane's Addiction played winding melodies that encompassed a series of head-thrashing beats along with beautiful, melodic chords. Farrell, always an artist, pranced

about his emaciated shoulders, and a pair of ladies' underwear that he put over his head after inspecting them to make sure they were "safe." It seems Farrell has a penchant for women's clothing, as he performed in white fishnet hose, a garter belt and a white leather vest.

Farrell had a lot to say about how much he hated MTV and the hold it has on the music indus-

## Home Alone: much better to be it than see it

by Chad Miller

**A**hh, 'tis becoming the season! As always, when the year draws to a close, the glut of stupendous, Oscar-ambitious films flood your local theaters. And, once again, John Hughes spews out another holiday dud that mixes with the masterpieces like a bumbling idiot in disguise. Of course, an idiot is an idiot and *Home Alone* is so conventionally idiotic that it doesn't even break new ground in the world of idiocy.

Plot summary: Large family living in "Eight is Enough" house goes to France for Christmas, but

forgets to bring Kevin, the young tyke, who wakes to find his wish fulfilled — he's home alone! But not for long, as two burglars decide to do some holiday shopping in his neighborhood. If this actually sounds funny, that's because it's a good idea. Of course it's a good idea to get an 'A' on your Microeconomics midterm, but chances are it's not really going to happen, especially if you've gotten bad grades on your last few tests. Likewise, Hughes' previous three films — *She's Having a Baby*, *Planes, Trains and Automobiles* and *Who's Harry Crumb?* — were each incrementally worse than the other, indicating a

trend which *Home Alone* does nothing to contradict.

The cast is fine, but when John Candy coincidentally shows up in an airport with his Polka pals to offer Kevin's stranded mother a ride back to her home, you know somebody's straining for material. This blatant reference to *Planes, Trains and Automobiles* simply furthers the notion that this movie is probably composed of scraps from Hughes' drawing board. But the scraps aren't enough. What you see in the commercial is what you get, albeit in a longer, more docile form. The inevitable burglary — the comic crux of the film — is put off and put off until the

end, heavily reliant on partially successful slapstick and takes but a mere 10 or 15 minutes.

More annoying than the lack of sophistication here is the utter conformity of the film to the oldest of Hollywood formulas, the *Rocky II, III, IV* and *V* syndrome of living for the climax. Unfortunately, the climax here isn't worth buying the ticket for.

It was reported somewhere that John Hughes writes about 50 jokes a day to maintain his comic practice. If this is true, then his latest movie represents the collective efforts of a bad morning. True, there are a few good laughs, but it seems Hughes

has recently traded in his offhanded lunacy that made *National Lampoon's Vacation* and *Ferris Bueller's Day Off* his best and most popular films for a restrained, low-key and somber approach. The result here is an eight-year-old's idea of a Christmas fable.

The real question at hand is why he spends his time creating this listless crap. If you're desperate for a movie, since it's 'tis the season, just pick ANY film other than *Home Alone*, except maybe *Graffiti Bridge*.

Overall grade: F

# ARTS & FEATURES

## Breaking racial chains with music

*Johnny Clegg and Savuka bring South African rhythms to D.C.*

by Anne Bannerman

**D**ela! Dela! Ngiyadela!" (Content! Content! I am content!)

That was Johnny Clegg's message for the capacity crowd that filled Georgetown University's Gaston Hall to see South Africa's Johnny Clegg and Savuka last week. The band is headlining its first tour in the United States and the shows have been incredibly successful.

The song "Dela (I Know Why The Dog Howls at The Moon)" appears on Clegg's latest album, *Cruel, Crazy, Beautiful World*. "It's basically a song about yearning," Clegg said in an interview. "It's about how people get trapped by things outside them, and yet they have to deal with that tension." Johnny Clegg and Savuka, which means "we have arisen," opened its two-hour show with the irresistible number "Bombs Away." The song was written in 1986 during the height of the state of emergency in South Africa.

The crowd attempted to remain in their seats for the first three songs, but as the title track from *Cruel, Crazy, Beautiful World* began, they couldn't restrain themselves any longer. Everyone jumped up and began dancing wherever they could find room: in the aisles, on the stairs and on their seats.

The racially-integrated South African band has managed to break many barriers in the five years they have been playing together. Two of the members are from Clegg's original band, Jaluka — Zulu for "sweat." The band's music is an intense combination of rhythmic Zulu street music called "kwela," jazz, rock and reggae. The powerful song "One (Hu)Man One Vote" was one of the most stirring of the entire set they played. In the song, Clegg sings, "One 'man, one vote/ Step into the future/ One 'man, one vote/ In a unitary state . . . one 'man, one vote/ It's the only way." These provocative lyrics resulted in the South African government banning the song from the airwaves, in addition to not allowing the song to be played in concert in that country. But Clegg is no stranger to repression. Since he formed Jaluka, the first racially-

mixed group in South Africa, some of his songs and albums have been banned and many of his shows cancelled because of their political implications.

Clegg began his musical career at age 12 when he encountered a black man, a Zulu warrior, playing a guitar on a street corner in Johannesburg, South Africa. They became friends and the man taught him guitar as well as the Zulu language and dances. Clegg spent almost all his free time in the township hostels and bars. By the time he was 17, he had been arrested more than a dozen times on charges of dancing with blacks, fraternizing with blacks and visiting the townships without permission.

"Dancing with Africans at migrant workers' hostels, playing music with them on the roofs where they live," Clegg said, "to me, they were all fun things that I wanted to be a part of but wasn't allowed because of the apartheid laws."

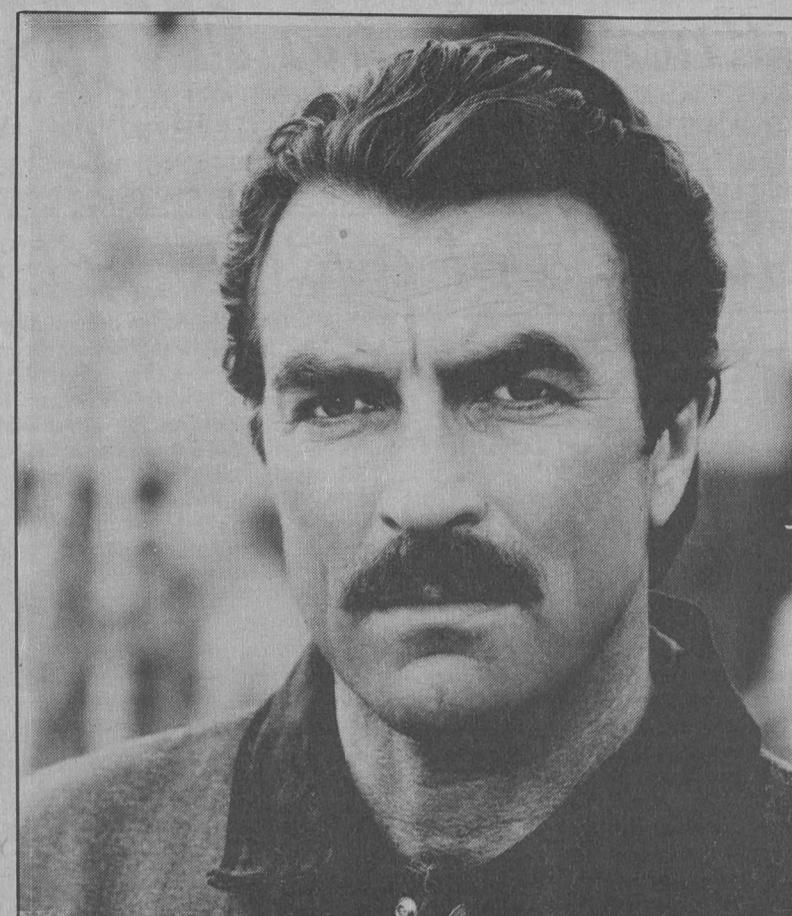
Johnny Clegg and Savuka's show at Georgetown was quite provocative both politically and culturally. Clegg spoke to the crowd many times throughout the show about South Africa, the policies of apartheid and the state of the world in general. "While on our European tour last year, we saw the Berlin Wall fall and we saw Nelson Mandela released," Clegg told the crowd. "I think those two events will come to be known as two of the most outstanding of the 20th century."

What really made this show stand out was the incredible Zulu dancing involved. Midway through the show, Clegg and percussionist Dudu Zulu stripped off their shirts and performed a traditional Zulu dance with high steps and fast, freeform movements. Clegg possesses an amazing ability to dance and sing simultaneously throughout an entire set. At one point, I almost thought the dancing would upstage the musical elements of the show.

After two encores — one of which included the stirring ballad "Asimbonanga," a song that calls for peace in which Clegg sings, "We are all islands 'til comes the day we cross the burning water" — Clegg closed out the show with an emotional reprise of "Dela (I Know Why The Dog Howls at The Moon)." He also shared with the crowd an inspirational Zulu expression that translates to, "If tomorrow doesn't come, you have to go and fetch it."



Johnny Clegg (second from left) and Savuka test the musical boundaries of apartheid.



Selleck reprises his amiable role from *Three Men and a Baby*.

## Three Men sequel suited for sitcom wasteland

by Ben Bohem

**T**hree Men and a Little Lady is to film what most situation comedies are to television. It is completely predictable and often dimwitted, but at the same time manages to be mildly entertaining.

The new film, which is a sequel to *Three Men and a Baby*, starts off with Mary, the "baby" of the first movie, having grown into a five-year-old. She is still living in New York with her mother (played by Nancy Travis) and her trio of adoptive bachelor fathers (Tom Selleck, Ted Danson and Steve Guttenberg). Her mother, however, has decided this situation does not fulfill any of their emotional needs, so she decides to marry and settle down into a more normal family atmosphere.

If this were a film that took itself, its characters or its audience seriously, the plot would have ended here. Selleck, who obviously loves both mother and child, would have stepped forward, confessed his true feelings and everyone would have lived happily ever after. Or, the mother, who is just as clearly in love with Selleck, would have proposed to him. But, since the producers needed more than a half hour of film to turn a profit, neither of these things happen.

Instead, the mother accepts a marriage proposal from a wealthy Englishman (who she doesn't really love) and takes little Mary off to England, leaving Selleck, Danson and Guttenberg behind. Even a lightweight comedy needs better drawn characters and a more believable plot than this.

The movie's plot is predictable enough without having to give away any more of the details. Suffice it to say

Selleck realizes his true feelings and manages to stop the wedding (with a little help from his friends) with just enough time left to keep the audience from getting restless.

Director Emile Ardolino does little to lift this story out of its predictable doldrums. The film is shot more like a made-for-TV movie than a theatrical feature, complete with slow-paced editing and close-ups to hammer home every punch line.

Fortunately, the film is cast well enough to make some of its weaker points bearable. Selleck and Danson are just as likable as they were in *Three Men and a Baby*. They are easily able to charm their way through many of the screenplay's dumber lines, of which there are plenty. Guttenberg maintains well, though he is given little to do. And Travis fits in nicely as the mother of the film's "little lady."

Surprisingly, considering how much this film resembles a television comedy, the little girl who plays Mary is also rather endearing. It would be normal to expect a precocious brat straight out of sitcom hell. The film's producers found a cheerful little girl, however, who acts her age and works well with her adult co-stars. Overall, the film's cast makes it a much more watchable film than it otherwise could have been.

If you liked *Three Men and a Baby*, you will probably like this movie, too. And even if you didn't like the original, you probably won't mind sitting through the sequel. But if there was ever a movie to wait for on videotape, this is it. This film will play much better on a television set than it does on the big screen.

Overall grade: C

# ARTS & FEATURES

## Energy Orchard's ripe, new sound

Northern Ireland band performs with passionate 'Celtic soul'

by Brian Kobil

We've all heard of "the next big thing," the band that is supposedly going to own the airwaves in the near future. In the past, current supergroups such as R.E.M., U2 and Depeche Mode have received this label and, more recently, newer acts such as The Stone Roses and Camper Van Beethoven have joined in their company. Now it's time to add another name to the list, for I have seen the next big thing, and its name is Energy Orchard.

Energy Orchard is a band out of Northern Ireland that has just released its debut self-titled album on MCA records and has just wrapped up its first small North American tour at the 9:30 Club. The band has been together for four years and just received a record contract 18 months after relocating to London. "If you want to be discovered, go to London," lead singer Bap Kennedy said in an interview at the 9:30 Club.

It is easy to pick up on the Irish influences right from the opening song on the album. Aside from the fact that the song is titled "Belfast," there is also an acoustic tinge reminiscent of other Irish acts such as The Pogues and The Hothouse Flowers. As the song progresses, you can hear the emotion in Kennedy's voice. One thing I have noticed about Irish and Scottish bands is the lead

singer's voice is often full of emotion — and Kennedy is no exception. Like U2's Bono, The Pogues' Shane MacGowan and Big Country's Stuart Adamson, Kennedy's voice projects with both sincerity and honor as he sings about his homeland. Despite these obvious influences, Kennedy said that the band's biggest inspiration is Van Morrison and described Energy Orchard's music as "Celtic soul."

The release of *Energy Orchard* marks the band's first exposure to American listeners. And with this album as a first step, the band's future seems promising with a style that is similar to earlier works by The Alarm. But while "Belfast" is comparable to The Alarm's "Spirit of '76," it is in no way a rip-off. It is a personal song that draws on past memories and present ties as Kennedy sings, "Times, times, change, though the bond still remains/ I'll be with you 'til the day I die."

Another song, "Somebody's Brother," also draws from individual experiences, this time dealing with a current event — the rift between the Irish Republican Army and the English loyalists. Kennedy adds a more personal angle to the conflict as he says that every person who is reported killed is not just a statistic, but "Somebody's brother, somebody's son/ Somebody's jewel, somebody's love." As with the rest of the album, Kennedy is accompanied

wonderfully by guitarists Paul Toner and Spade McQuade, bassist Joby Fox, Kevin Breslin on keyboards and drummer David Toner.

The songs that are truly outstanding on *Energy Orchard* are the ones reflecting themes familiar to the group. "Sailortown" tells the story of a somewhat poor Irish dockworker who hopes to lift himself out of the gutter. "When them big ships come sailing in/ Maybe this one's for me," Kennedy sings. Like "Sailortown," another song, "This House Must Fall," also deals with the lower class of Ireland, but in this case the song focuses on those that are just waiting for wealth to fall in their laps. Other songs such as "Sweet Irish Rose," "Hard Street" and "Good Day To Die" all combine strong, personal lyrics with consistent musical accompaniment.

Energy Orchard is a band that is just as powerful lyrically as it is musically — a rare quality in bands these days. Most bands either boast strong songwriting, musical talent or neither. Surprisingly, for a debut album, *Energy Orchard* has both. Still, it is not a band that takes itself too seriously.

The band said it would like to see Northern Ireland receive the notoriety that Southern Ireland has received in the music industry, but the members feel they are concentrating more on creating their own music rather than being a trailblazer for other bands. And while the



The latest darlings of the Irish music scene.

Irish theme in their lyrics is important to Kennedy said. them, it is not something they plan to build their musical careers around. "We Words of wisdom that more new just went out there and played," bands should keep in mind.

## 'Children With Stones' hits hard times with weak casting

by J. M. Welsh

At the risk of sounding harsh, the highlight of the Source Theatre's latest production, "Children With Stones," was the smell of crunching Doritos at intermission.

Roy Barber's musical about the Palestinian-Israeli conflict was not a total disaster, though. There is much to be learned from Barber's insights about daily life on the Gaza Strip and the West Bank. "Children With Stones" highlights the difference between a "truly memorable production" and a production with "memorable aspects." The play deserves praise for its educational aspects, but the hefty production flaws are impossible to overlook.

"Children With Stones" centers on seven Jews and seven Palestinians whose lives become intertwined when a young, "promising" Palestinian boy named Amin gets killed the day before his fourteenth birthday. Barber — who conducted many interviews in Israel and the surrounding occupied territories before writing his musical — shows sympathy on both sides, stressing the senseless pain innocent families suffer at the expense of their nation's leaders.

All the play's characters are introduced in an opening montage and gradually it is related how each one deals with the atrocities between Israeli soldiers and Palestinians actively involved in the Intifada. At one point, two boyhood friends are jailed while serving mandatory duties in the Israeli army — one for refusing to do his duty and the other for "serving too well."

The story is questionably set to music. Given the extremely serious subject matter, Barber explained, "music makes difficult issues more accessible and emotionally immediate to many people who may not be well-informed on issues of social concern." The original compositions range from lighthearted arrangements like "Let's Go See the Mosque," a tune about Jewish and Palestinian children on a field trip, to serious ballads such as "Boys of the Street."

"Children With Stones" sounds interesting and is filled with opportunities for grandeur. Disappointingly, though, extreme casting flaws forced the cast to knock themselves out merely to justify their roles. There were no weak actors, just a lot of misplaced talent. Understandable limitations exist in finding performers of specific ethnic backgrounds. The problem, however, could easily have been remedied through the creation of cultural distinction, utilizing varying temperaments and mannerisms, ethnic costumes and some good makeup.

Only one Arab actor, George Fulginiti-Shakar, did more than just look the part. His performance as an extremist Palestinian operative was particularly noteworthy. Also, the part of Daoud, a transvestite painter, was believably portrayed by Wayne Henson.

On the other hand, R. Daniel Luna as Amin's naive, enthusiastic friend, offered an energetic, heartfelt performance, but came across as something more like a "Leave It To Beaver" boy-next-door character. Also, particularly curious was his garb — brand new Reeboks and meticulously-faded Guess jeans.

The role of Fawaz (Jim Cantrell), an exiled author, was also unbelievable at times. Though an obviously strong actor, Cantrell portrayed more a stereotypical Jew than anything else. The Palestinians in this play seemed like fish out of water, as the old cliche goes.

The Israeli supposed-to-be's were a more believable bunch in this show. Though somewhat ironic is that one of the stronger performances, that of a Jewish lawyer, is played by Carlos Juan Gonzalez. The ensemble did not inspire an overwhelming feeling of being in Israel, but the idea was well enough conveyed to do the job.

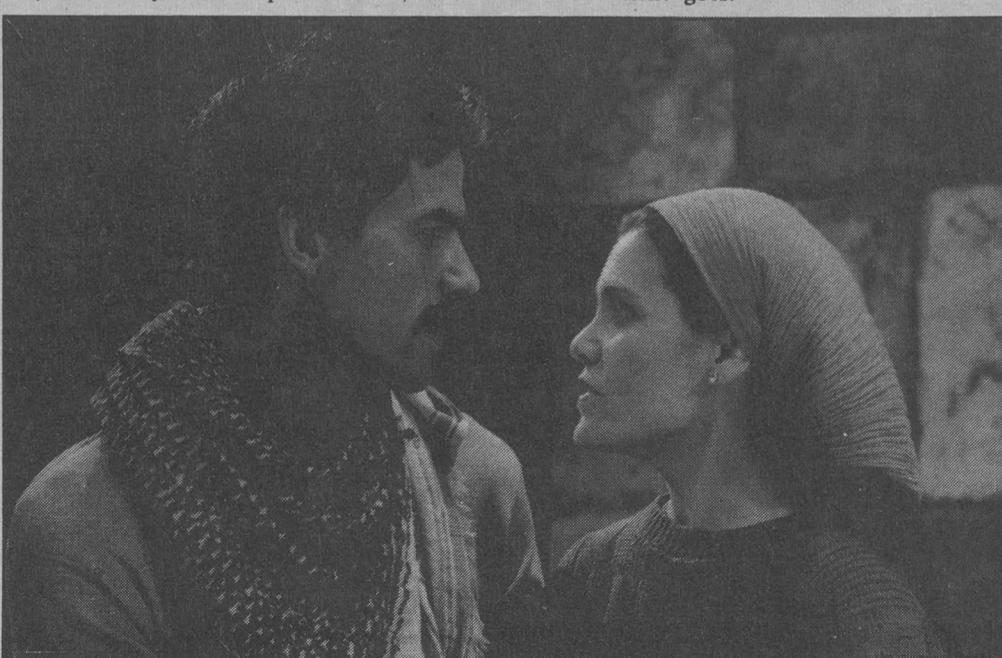
One other notable performance was Scott Morgan as Isaac, a reluctant, peace-loving Israeli soldier who eventually realizes even the threat of jail is not enough to force him to brutalize Palestinian teenagers.

The music in "Children With Stones" was a severe hindrance to what had the potential to be a successful show. Much of the score was well done, but it did not match the culture it was meant to represent. More traditional instruments and rhythms would have added a necessary ethnic flair. The lone piano, with occasional flute and percussion accompaniment, seemed at times more like Gilbert and Sullivan than Haifa and the West Bank.

Barber took on a hefty task writing a musical about the Palestinian-Israeli conflict. He was by no means unsuccessful in his venture, but he wasn't real successful either. The audience no doubt left with a real sense of the trauma individuals on both sides of the turmoil face — a sense that has yet to be effectively transmitted in any other form.

Barber managed to leave a resonant feeling that it doesn't matter if you're Jewish, Palestinian or anything else — no one deserves to be put through the pain of needlessly losing a child. It's too bad the play's production flaws took away from such a well-handled topic.

The Source Theatre is located at 14th and S streets. For information about student discounts call 462-1073. "Children With Stones" will play until Dec. 15. After each Sunday matinee performance, Palestinian and Israeli representatives will participate in a panel discussion about the conflict.



Scott Sedar and Lisette LeCompte in 'Children With Stones.'





# Panelists debate differences in Soviet and American media

by Sapana Shah  
Hatchet Staff Writer

Because the United States and Soviet Union have a lot in common, magazines in the two countries should focus on building understanding, according to a panel discussing differences in the coverage of Soviet and American society last Thursday in the Marvin Center.

The event was the third in a series of lectures on U.S.-Soviet relations spon-

sored by the Center for Soviet-American Relations and the Elliott School of International Affairs Graduate Student Forum. Approximately 20 people attended the event.

Panelists included Victor Karasin, managing editor of *Soviet Life*, George Clack, deputy editor of *America Illustrated* and Peter Pavlou, managing editor of *Journal of Democracy*. Pavlou moderated the discussion.

*America Illustrated* — published in Russian and distributed in the Soviet Union by the United States Information Agency — began in 1956 to show positive aspects of Americans at a time when little was known or liked about the United States, Clack said. He described his magazine as a general interest magazine, including topics such as culture, science, politics, social trends and business.

*America Illustrated* began primarily as a pictorial magazine but has recently undergone several changes, Clack said. "Now, our magazine provides a much franker story about problems in the United States and American culture, articles on democracy, business stories, a science/discovery section and usually a poem or short story," he said. Approximately 75 percent of the articles in *America Illustrated* are reprinted out of U.S. magazines such as *Time*, *Fortune*, *Atlantic* and some specialty magazines, he said. Along with the format changes came criticism from Soviet readers who thought the United States "was a fantasy land . . ." he said.

*Soviet Life* depicts the lives of Soviets to an American audience, Karasin said. Currently, the magazine is experiencing budget problems and only has three editors for the 64-page magazine.

Other problems, Karasin noted, include past managers of *Soviet Life* who were anti-American even though they studied in the United States and called themselves Americans, he said. "Their style proved to be ineffective because it was a lot of thought and ideas, but no information," he added.

Karasin said although the magazine is suffering, it has great potential. "The 62,000 subscriptions (in) December, 1989 have decreased to 50,000 today," he said, attributing this subscription decrease to the recession in the magazine market and an increase in competition with other U.S. magazines.

"There is no doubt that both magazines can not only survive, but also succeed," Karasin said. "I think a special Soviet-American agency should be created." This could lessen the communication gap between the countries, he said.

## The Dream in Action



### CALL FOR NOMINATIONS

On January 16, 1991, The George Washington University will confer a special medal on an outstanding student whose life is a reflection of the dream and vision of the late Reverend Doctor Martin Luther King, Jr. This medal is the University's highest recognition of meritorious service in the field of human rights. It will be conferred at a special convocation celebrating the life of Dr. King and the continued vitality of his ideals.

Nominees for the Martin Luther King, Jr. Medal must be George Washington University students at the time of nomination, enrolled in any division or phase of degree work, full-time or part-time, whose personal attributes and contributions to the life of the campus and/or the community reflect such characteristics as:

- COURAGE
- CREATIVE LEADERSHIP
- INTELLECT
- SOCIAL AWARENESS
- LOYALTY AND SUPPORT FOR FAMILY, FRIENDS AND COLLEAGUES

These characteristics may be displayed in diverse ways; however, special attention will be paid to service in the following areas supported by the Martin Luther King, Jr. Center for Nonviolent Social Change:

- VOTER EDUCATION AND REGISTRATION
- LITERACY AND BASIC SKILLS TRAINING
- THE PERFORMING ARTS
- EARLY CHILDHOOD EDUCATION
- NONVIOLENT SOCIAL ACTIVISM
- CORRECTIONS
- ASSISTANCE FOR SINGLE PARENTS
- PROGRAMS FOR BLACK FAMILIES IN CRISIS

Nominations for the Martin Luther King, Jr. Medal must be submitted by letter of recommendation to the Office of University Marshal (302 Monroe Hall, Campus Mail) no later than Wednesday, November 21, 1990. The letter should include the nominee's local address and phone number. The Martin Luther King, Jr. Medal recipient will be selected by a panel composed of student, faculty, and staff representatives.

The  
George  
Washington  
University  
WASHINGTON DC

**MidTown**  
BAR & GRILLE

**BAR-B-QUE**

**Ribs & Chicken**

**All You Can Eat!**

Every Sunday & Monday Night

Hours: 5 PM to Midnite \$8.95  
Satellite T.V. -- Open 7 Days a Week

Midtown Bar and Grille

1827 M Street (Midtown) Near Dupont Circle Metro

**331-1827**

Join Us for Brunch ■ Lunch ■ or Dinner

### Strength Through Service

Next year in ISRAEL!

Call  
Debbie Fink,  
Jewish Campus  
Activities Board,  
at (301) 468-3422  
to apply.

### OTZMA

A full-year fellowship program of Project Otzma, costing \$1,000 is waiting for energetic college-age students and graduates.

Ten Washington scholarships available.

An opportunity to live, study and work in the Land of Israel.

- Study Hebrew on a kibbutz
- Teach in a Youth Aliyah village
- Work in Washington's Project Renewal neighborhood
- Participate in educational seminars
- Spend weekends with Israeli families
- Harvest export crops in the Arava

Project Otzma fellowships are funded by the United Jewish Endowment Fund of UJA Federation of Greater Washington.

# Speaker denounces invasion of Kuwait

by Wayne Milstead

Hatchet Staff Writer

Kuwaitis will not accept the presence of any other foreign army once Saddam Hussein is removed, Director of Solidarity International for Kuwait Tareq Suwaidan said at a speech Wednesday in Funger Hall.

Suwaidan told an audience of more than 200 people that Kuwait wants to build a "model civilization" for the Middle East. "We want to be a modern country without the evils of western civilization. We don't want alcoholism, teen pregnancy, high crime rate and a judicial system that doesn't work," Suwaidan said.

Kuwait wants total freedom and control over their lives and resources, he said. "We hope for independence in the true sense. We don't want to remove (the) Iraqi army and get another in the name of protecting us. We will not accept the presence of any foreign forces in our country," he added.

Suwaidan said he was speaking on behalf of the people of Kuwait. "The horror stories we tell have been thought of as exaggerations. The horror we speak of is true. It is important to hear the people's voice.

"The Kuwaiti people have agreed to not accept Iraqi rule. It really burns us to hear lies that life is normal. What kind of proof do people want? Pictures? Witnesses? Videos?" he asked.

The Iraqi regime is playing with the emotions of the world, Suwaidan said. "When Saddam wipes the head of a young foreigner, I wish I could wipe the head of my sister's baby and talk to my sister who I haven't heard from since the beginning of the situation. There is a lot to say on the emotional part and there is a lot to say of oppression. We will not accept this... Today we can't even say a word, we can't even speak of faith in

God. If you speak in a way that the Iraqi government doesn't agree with, you will be killed," Suwaidan said.

Suwaidan refuted the accusation that Kuwait was trying to steal Iraqi oil. "We are 3.3 miles from their oil. There is no way for us to steal their oil. They said we were planning to horizontal drill. We can't drill a horizontal well that long. It won't work.

"Iraq says that Kuwait had played with the oil market. Was Kuwait producing (its) maximum of oil? No. We were producing half our ability to help stabilize the market," he said, adding that Kuwait is not capable of overflowing the oil market.

Suwaidan said the Iraqi government invaded Kuwait because it knew Kuwait could not defend itself. "We are too small," he said, adding that no one country could raise oil prices. "OPEC has no power. It is all artificial. We don't control the market anymore," he said.

Suwaidan addressed Iraq's insistence that Kuwait was once a part of Iraq and still belonged to it. "We believe with all Muslims that there are no borders," he said, adding, however, that Iraqi claims are inconsistent with other historical accounts.

"In the past," Suwaidan said, "Muslims and Arabs were united by force and this was supported by the people. This was not a unity, it was oppression and aggression. We refused Iraqi rule because we know how they live and we don't want to live in the same way. The whole world is looking for freedom. Who can give us freedom?"

He expressed fear of the outbreak of war, which he said could involve the whole Middle East and cause "hundreds of thousands of casualties."

(See KUWAIT, p.14)

## Make it the GW Hatchet for all your advertising needs.

18 & OVER

TUESDAY  
at OPERA  
"CAMPUS  
CHAOS"

**\$1 DRINKS**

 ALL RAIL DRINKS  
 ALL DOMESTIC BEER  
 ALL SODAS & JUICES

**ALL NIGHT!**

**DJ: MICHAEL MEACHAM  
PROGRESSIVE DANCE MUSIC**

1777 COLUMBIA ROAD NW

202 265 6600

18+to dance 21+to drink  
proper ID required



**Team  
spirit goes  
a long  
way!**

KODALUX  
**friendship**  
PRINTS

**Potomac  
Photo**

1819 H St. NW

202-822-9001

Across from World Bank.



\*Available at a special savings at time of processing.

KODALUX, FRIENDSHIP: TM Licensed by Kodak

Jamaica's Reggae Ambassadors

**THIRD  
WORLD**

**Two Big Nights  
Friday, November 30th  
Saturday, December 1st  
at  
Kilimanjaro International Club**

1724 California St., N.W.  
Washington, D.C., in Adams Morgan

Tickets can be purchased at all Ticketron outlets including Tower Records on 21st & H, Kilimanjaro Records or charge by phone 1-800-543-3041  
*Don't Miss It!*

## Kuwait

continued from p. 13

He said Kuwaitis are so anxious to regain control of their country that they have not examined the possible consequences. "The people aren't the cause of this — Saddam Hussein is the cause of this," Suwaidan said.

Suwaidan accused the world's governments of remaining silent while

governmental coups occur and of using a "double standard" where Israel is concerned. "This country and the whole world uses a double standard. Let them apply the same rules (they have on the Kuwait-Iraq situation) to Israel," he added.

At the end of Suwaidan's speech,

Ismail Al-Shatti, editor of *Al-Mujtama*, a Kuwaiti magazine, joined Suwaidan on stage.

Al-Shatti said Kuwait was very appreciative of countries who sent armies to help free Kuwait, but he questions their motives.

The speech was co-sponsored by the GW Muslim Students Association, the Islamic Association for Palestine, the U.S. branch of the Union of Kuwaiti Students, the National Union of United Arab Emirates Students, Students for Kuwait and the Gulf Relief Committee.

*Step up with SUSSA*

Aerobic  
**POWER**

- Lowest Rates Of Any DC Studio
- Student Discounts
- Interval & Step Classes

Only **SUSSA** **Monochromatic**!  
FITNESS

Georgetown  
3068 M St. NW • Washington DC  
202•333•5525

Does it !

## WILLIAM COLBY

former director of the

### C.I.A.

Central Intelligence Agency

will be speaking on the role of the intelligence community in today's world.

Mon., November 19, 8:30 p.m. Funger 103

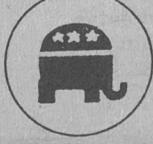
Priority seating for College Republican members.

At 8:00 p.m. there will be a meeting for all CR's, also in Funger 103.

The

George Washington University

## COLLEGE REPUBLICANS



## RHA brings culture to halls

Members of the GW community celebrated "Cultural Appreciation Week" last week, with a series of events and meetings aimed at promoting cultural awareness on campus.

The program was co-sponsored by the GW Residence Hall Association and the International Students Society, according to Heather Briggs, RHA director of community service.

Cultural Appreciation Week took place throughout four days, with 14 cultural groups and 12 residence halls participating in it, Briggs said.

Many student groups on campus are somewhat introverted, Briggs

said, adding that the week helped those groups come together. The events marked the second year RHA and ISS have co-sponsored the program, Briggs said.

The events were open to the entire GW community, not just ISS members or students living in residence halls, she said.

"I'm just very happy that we were able to work with the ISS again this year," RHA President Christopher Speron said, adding that he felt the week ran smoothly.

-Alec Zaccaroli

## RESUMES

Designed, Written, and Edited By Professionals

**\$17.50 and Up**  
**Laser Printed**

Also Cover Letters, Term Papers, Reports, Etc.

PERFECT WORD PROCESSING SERVICES  
(202) 328-9315

**HEADS UNLIMITED HAIRSTYLISTS**  
**G.W. Student Special Haircuts \$15**  
(includes shampoo, blowdry)



Ramada Renaissance Hotel  
1143 New Hamp. Ave.  
(21st & M, near The Dome)  
785-0677

**OPTOMETRIST**  
**ROSSLYN**  
METRO CENTER

Dr. Alan R. Fishman  
Dr. David W. Weiss

1700 N. Moore St.  
Arlington, Va.

EYES EXAMINED  
CONTACT LENSES

**20% DISCOUNT**  
TO STUDENTS

on contact lenses and  
prescription glasses

**524-7111**

taking the

## LSAT?

**LEGAL PREP LSAT PREPARATION SEMINAR**

Find out why we are the emerging LSAT preparation leader!

**OUR SEMINAR OFFERS: OTHER SEMINARS OFFER:**

- \* 4-7 point avg. score increase
- \* strictly limited class size
- \* materials based on real LSAT's
- \* lively, engaging instruction
- \* individualized attention
- \* seminar tuition of \$499 or less
- \* undisclosed avg. score increase
- \* large classes
- \* little use of real LSAT's
- \* boring lectures
- \* anonymity
- \* seminar tuition of up to \$700

SEMINARS FORMING NOW  
CALL 1-800-654-2385

Sponsored by Educational Preparation Services, Inc.

